

Weir Farm Trust
Artist Lecture Series
Spring 2003

Lectures will be held free of charge at:
White Hall - Midtown Campus
Western Connecticut State University
181 White Street
Danbury, Connecticut
Please call (203)761-9945 for information

**Weir Farm and Western Connecticut State
University Collaborate:**

Weir Farm National Historic Site is the only National Park Site in Connecticut and the only one in the country devoted to American painting. The Weir Farm Trust works in partnership with the National Park Service to provide outstanding programs for the public and to help preserve the Farm's unique environment. There is a natural connection between Western's MFA program and the distinctive opportunities for artists at Weir Farm that nurture the creative spirit and encourage exploration of the Farm's historic landscape and cultural resources. With similar goals for artists and the University's close proximity, it is an exciting collaboration for both programs.

This program of the Weir Farm Trust is made possible with the support of the National Park Service, the Connecticut Commission on the Arts, J.P. Morgan Chase Foundation, Charles and Mildred Scurmacher Foundation, Milton and Sally Avery Foundation and Daphne S. Culpeper Memorial Foundation.

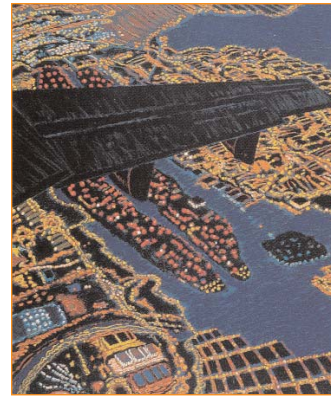


Thomas Lanigan-Schmidt, *Pange Lingua*, 1973 - 81, mixed materials, 7 x 5 feet.

Thomas Lanigan-Schmidt

March 18, 2003, 11:00 am

From his youth, the visual world of Thomas Lanigan-Schmidt was filled with devotional objects, shrines and icons, elements from the working class environment and his Catholic upbringing. His work pays homage to the religious icon, suggesting traditional baroque devotional painting, but executed with the material of kitsch. Sensory in its appeal, Mr. Lanigan-Schmidt's work affirms a spirit of faith as expressed with a sense of wonder and awe. Referencing his own work titled *Pange Lingua*, Lanigan-Schmidt refers to Venantius Fortunatus (530 - 610 AD) and the sublimation of his love for Queen Radegunda through the creation of a magnificent hymn, *Pange Lingua*. Fortunatus combined the longing of a Roman love melody with a poem he wrote on the soul's longing for union with Christ. "Motown music from the 1960's and *Pange Lingua* are the ideals I use both anagogically and analogically, what I take inspiration from and what I aspire to." Mr. Lanigan-Schmidt is represented in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art and has exhibited his work extensively throughout the US and abroad, including the Venice Biennale in 1984 and the Whitney Biennial in 1991. He is represented by Pazel Zoubok Gallery, New York, NY.



Yvonne Jacquette, *Night View Wing I*, 1992, screenprint, 23 x 19 inches.

Yvonne Jacquette

April 15, 2003, 11:00 am

"For more than thirty years Yvonne Jacquette has been depicting the landscape from elevated vantage points - high-rise buildings, commercial jets, and private airplanes - discovering in the aerial view a modern perspective and fresh visual vocabulary. Her paintings and works on paper present daylight and nocturnal views of cities and suburbs, factories and farmland, harbors and rivers... Her subjects range from views of universally recognized landmarks to landscapes threatened by industrial pollution. Ms. Jacquette's visionary work combines elements of abstraction and representation, surface pattern and illusion of depth, observation, imagination, and memory." (*Aerial Muse, The Art of Yvonne Jacquette*, 2002, Hudson Hills Press) Ms. Jacquette is represented by DC Moore Gallery, New York, NY, and her work is the subject of a major travelling retrospective ending in May 2003 at the Hudson River Museum, Yonkers, NY for which the monograph, *Aerial Muse, the Art of Yvonne Jacquette*, was published. Her work is represented in many major collections including the Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art.



William Bailey, *Midianella Monumentale*, 2002, oil on canvas, 60 x 70 inches.

William Bailey

April 22, 2003, 11:00 am

Working within the field of contemporary American realism, William Bailey has earned a wide following and much critical acclaim. Whether in still-life paintings of objects perfectly arranged on a tabletop, or in figure paintings of a compelling frankness, the signature of his work lies in its formal presence, intensity and unusual use of color. Mr. Bailey's commitment to the intricacies of the observable world has resulted in a remarkably consistent oeuvre. With breathtaking precision the technical side of his painting has been cultivated to perfection. He works in matte casein oil that conceals his brushwork, casting his subdued arrangements in muted colors, creating a particularly soothing effect on the eye. "His work is interesting in the deepest sense. It invites one to pause, to linger, to see in new, more potent ways." (Kimball Roger, *Wall Street Journal*, 5/92) Mr. Bailey, Professor Emeritus of Painting and former Dean at Yale University School of Art, is represented by Robert Miller Gallery, New York, NY. His work is included most major realist collections including the National Museum of American Art, the Whitney Museum of American Art and the Museum of Modern Art.